

526  
OVERSEAS CHINESE ARTISTS SERIES

# 陳建中

# CHAN Kin-chung

海外畫叢



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**陳建中**

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## 陳建中

陳建中於一九三九年生於廣東。

十四歲時，考入中南美專附中，接受了四年嚴格的美術課程訓練。畢業後，於一九五九年進入廣州美術學院，專攻油畫。一九六二年移居香港。一九六九年九月，由香港轉赴巴黎深造。

陳建中早年服膺契斯恰柯夫，故在素描方面，打下了扎實的根基，而且對光線的處理，達到精準入微的境界。

陳氏的作品，擅於利用光暗的對比來強調描繪物的質感，所以在他的筆下，日常被人忽視的窗、門、牆角、葉、石等的事物，都呈現出一種完美無瑕、超凡脫俗的美感。

陳氏現定居法國，是活躍於歐洲畫壇的超寫實主義派畫家。他曾舉辦過十多次個展，及參加過多次法國、日本等地的聯展。其作品為歐洲的著名美術館所收藏。

本畫集收錄陳氏的作品共六十幀，包括青少年時期以至最近的新作，並附有畫評及有關畫家創作歷程的文章，詳盡地介紹了陳氏苦學成名的經過，可讀性甚高。

## Chan Kin-chung

Chan Kin-chung was born in the province of Guangdong in 1939.

At the age of fourteen, Chan was admitted to the Subsidiary Secondary School of the Mid-South Institute of Art, where he received four years of intensive training in art. After graduation, he entered the Guangzhou Institute of Art in 1959, specialising in oil painting. In 1962, Chan moved to Hong Kong, where he stayed until September 1969, when he went to Paris to further study.

Early in his career, Chan was an admirer of Chistyakov. For this reason, he has had a rather solid training in sketching. His rendition of light is exceptionally exacting and superb.

Chan's works skillfully manipulate contrasts of light and darkness to highlight the texture of materials. By virtue of this approach, he has succeeded in bringing to transcendental perfection and aesthetic integrity of day-to-day existences such as windows, doors, corners of walls, leaves, stones and the like — objects which do not normally draw attention.

Chan, now residing in France, is a hyperrealist active in European art circles. He has had over a dozen exhibitions to his credit, and was a participant in many exhibitions held in Japan, France and other countries. His works have been collected by many reputed art museums in Europe.

This portfolio is a collection of sixty works by Chan ranging from early to recent creations. Highly readable articles accompanying the pictures include reviews of his art and elaborate biographical information describing the hard work he had done before his rise to fame.

# 編纂說明

## A Note on the Series

中西美術交流，始自明末，由當時一些來華的傳教士將西洋畫介紹到中國來。及至清代的康熙、雍正、乾隆三帝，更用洋人來當宮廷畫師。但儘管如此，西洋畫仍只局限於禁宮府第之內，僅為帝王后妃寫照，未能在民間廣為流布，故影響不大。清末，西學東漸，學習西方科學、文化之風吹捲起來。然而，西洋畫技，依然未為世人所重視。

一九一九年，五四運動爆發，年青人解除了思想束縛，鼓吹新文化，敢於創新，並掀起了出洋留學的熱潮。一批年青畫家亦遠渡歐洲，研習西洋畫。他們學成後歸國，將西畫的技法和畫論傳播開來，有的還將西畫的技法注入到傳統的中國畫中，開創出不少新意。其中著名的有：徐悲鴻、劉海粟、林風眠等人。

二次大戰勃發，歐洲亦淪為戰場，文化交流幾全告中斷。戰後，各國經濟、文化復甦，歐美畫壇再現生機，新思潮、新流派湧現。從五十年代後期開始，我國的年青畫家踏着前人的足跡，紛赴歐美，進

行探索研究。他們之中，有來自中國大陸，更多的來自台灣和香港。這些留學生都曾在中國接受教育，有些甚至在繪畫方面已打下了扎實的根基。他們學成後，大部留居外國，繼續其創作生涯。經過一番奮鬥，有的更一躍成為國際知名的畫家。

為幫助讀者了解這些海外華人畫家的動態，與及通過他們的作品，使能認識到現時西方畫壇的趨勢；更可以他們的奮鬥歷程來啟發香港、大陸和台灣的青年藝術愛好者，讓他們有所借鑑，這些都是我們要出版這套《海外畫叢》的目的。

本叢書為中英文對照本，將陸續介紹這批華人畫家中的表表者，以作品為主，並附有關於畫家的創作生涯、評論和年表等文章，並由畫家本人或由著名美術評論家執筆，力求材料豐富，圖文並茂，使這套叢書成為欣賞和研究海外華人畫家不可缺的有用資料。

The rendezvous of Chinese and Western fine arts can be traced back to the last years of the Ming Dynasty (1368-1644) when missionaries visiting China brought with them various forms of art. Later on, in the reign of Qing Emperors Kangxi, Yongzheng and Qianlong, certain Westerners were even appointed as official "Court Painters". Despite this, Western painting was still confined to the grounds of the imperial palace in that its application was largely the portrayal of aristocratic personages, such as the monarch's spouse and concubines. A far cry from being in vogue amongst other social circles, its influence was yet minimal. Towards the end of the Qing Dynasty (1644-1911), as Western civilization had had a more prominent presence in China, an enthusiasm in learning from Western science and culture began to develop. Nevertheless, Western techniques of painting were not yet regarded seriously.

In 1919, with the eruption of the May-Fourth Movement, the younger generation began to liberate their minds from the bonds of traditional ideology. "New Culture" was advocated. People were set on innovation. A consequence of all this was the rush for studying abroad. A number of young artists went, therefore, to learn about Western painting in Europe. Having mastered the art, they played an important role in spreading the techniques and theories of Western painting upon their return to China. Some of them even succeeded in assimilating Western techniques into traditional Chinese painting, thus pioneering new directions. Typical examples are internationally acclaimed artists like Xu Beihong (徐悲鴻), Liu Haisu (劉海粟) and Lin Fengmian (林風眠).

At the outbreak of World War II, Europe itself was lamentably degraded into a battlefield, resulting in the suspension of cultural exchanges. After the war, the economic and cultural activities of the nations revived. Signs of rejuvenation began to emerge in the European and American arena of art,

and new ideologies or schools of art began to surge. As a new start in the late 1950's, young artists of China followed the footsteps of predecessors and left for Europe and America in quest of the forms of art suited to their potentials and interests. Whether from China mainland, Taiwan or Hong Kong, these students of art had once received a Chinese education, and some of them even had undergone a solid training in painting. After their formal studies abroad, most of them chose to stay there to continue with their creative career. A number of them eventually acquired international recognition through strife and struggle.

The publication of the *Overseas Chinese Artists Series* serves a number of purposes in relation to what has been described above. First, it is meant to be informative by describing the activities of overseas Chinese painters, and by delineating, through their works, the trend of contemporary Western painting. In addition, the experiences of strife, involving so much toil, frustration, and adjustment in the artists' career, might be valuable examples for many a young artist and art-lover in China mainland, Taiwan and Hong Kong.

The series, Chinese-English bilingual, will continue to introduce many more distinguished Chinese-origin painters. The portfolios will consist of works of art and, additionally, articles related to the artists' creative career, reviews of their work, and biographical information. These articles will be contributed by the painters themselves, respectable critics, scholars and writers. An effort is made to provide sources as substantial as possible. With the pictures supported by the text, this series of portfolios will prove indispensable for studies of overseas Chinese painters, and equally enjoyable for general reading.

# 目錄

## Contents

序 梁明誠	<b>Introduction</b> Liang Mingcheng	<b>1 — 5</b>	構圖五號 · 八一	Composition No. 5-81	<b>32</b>
<b>作品圖版</b>	<b>List of Illustrations</b>	<b>7 — 60</b>	構圖七號 · 八一	Composition No. 7-81	<b>33</b>
構圖一號	Composition No. 1	<b>7</b>	構圖八號 · 八一	Composition No. 8-81	<b>34</b>
構圖三號	Composition No. 3	<b>8</b>	構圖十號 · 八一	Composition No. 10-81	<b>35</b>
構圖四號	Composition No. 4	<b>9</b>	構圖十一號 · 八一	Composition No. 11-81	<b>36</b>
構圖十三號	Composition No. 13	<b>10</b>	構圖十四號 · 八一	Composition No. 14-81	<b>37</b>
構圖十九號	Composition No. 19	<b>11</b>	構圖五號 · 八二	Composition No. 5-82	<b>38</b>
構圖二十一號	Composition No. 21	<b>12</b>	構圖四號 · 八二	Composition No. 4-82	<b>39</b>
構圖二十二號	Composition No. 22	<b>13</b>	構圖一號 · 八四	Composition No. 1-84	<b>40</b>
構圖二十六號	Composition No. 26	<b>14</b>	構圖三號 · 八四	Composition No. 3-84	<b>41</b>
構圖二十七號	Composition No. 27	<b>15</b>	構圖五號 · 八四	Composition No. 5-84	<b>42</b>
構圖三十一號	Composition No. 31	<b>16</b>	構圖二號	Composition No. 2	<b>43</b>
構圖三十二號	Composition No. 32	<b>17</b>	構圖十號	Composition No. 10	<b>44</b>
構圖三十六號	Composition No. 36	<b>18</b>	窗	Window	<b>45</b>
構圖四十二號	Composition No. 42	<b>19</b>	攀藤小葉與牆	Creeper Leaves and Wall	<b>45</b>
構圖四十七號	Composition No. 47	<b>20</b>	窗二號	Window No. 2	<b>46</b>
構圖四十八號	Composition No. 48	<b>21</b>	構圖二十四號	Composition No. 24	<b>47</b>
構圖五十號	Composition No. 50	<b>22</b>	門上掛鎖	A Lock on The Door	<b>48</b>
構圖五十二號	Composition No. 52	<b>23</b>	陽光	Sunlight	<b>49</b>
構圖五十四號	Composition No. 54	<b>24</b>	陽光之二	Sunlight No. 2	<b>50</b>
路邊	Roadside	<b>25</b>	通水道之二	Water Trench No. 2	<b>51</b>
出隙小葉	Leaflet sticking out of crevice	<b>26</b>	鎖	Lock	<b>52</b>
兩扇小窗	Two-Paned Window	<b>27</b>	浪潮	Tides	<b>53</b>
路邊之二	Roadside No. 2	<b>28</b>	封閉	Enclosure	<b>54</b>
風景	Landscape	<b>29</b>	人物	figure	<b>55</b>
構圖二號 · 八〇	Composition No. 2-80	<b>30</b>	背影	Back View	<b>56</b>
構圖一號 · 八一	Composition No. 1-81	<b>31</b>	構圖一號 · 八二	Composition No. 1-82	<b>57</b>

構圖六號·八二	Composition No. 6-82	58
構圖七號·八二	Composition No. 7-82	59
構圖八號·八三	Composition No. 8-83	60
<b>陳建中的美術活動歷程</b>	<b>An Overview of Chan Kin-chung's Artist Career</b>	<b>61—70</b>
<b>附 錄</b>	<b>Appendices</b>	<b>71—88</b>
<b>早期作品</b>	<b>Chan's Early Works</b>	<b>73—76</b>
習作	Exercise	73
少女頭像	Portrait of Young Girl	73
風景	Landscape	74
水塘	Reservoir	74
街道	Street	75
月夜	Moon Night	75
窄巷	Alley	76
窗外	Outside the window	76
<b>外國畫評輯錄</b>	<b>Selected Critiques</b>	<b>77—83</b>
陳建中的畫 阿倫·儒弗瓦	Chan Kin-chung's Painting A. Jouffroy	77
陳建中的想像力 虞利安·葛勒	Chan Kin-chung's Vision Julien Clays	81
<b>主要展覽活動</b>	<b>Major Exhibitions</b>	<b>85—86</b>
<b>藏畫機構</b>	<b>Public Collections</b>	<b>87</b>
<b>重要藝評目錄</b>	<b>Major Selected Publications</b>	<b>88</b>

# 序

## Introduction

陳建中於一九六九年前往巴黎，爲的是要實現他那“揭開現代藝術之謎”的願望。

他在巴黎奮鬥了十多年，今天已在那競爭激烈的巴黎畫壇上牢牢地站穩了脚跟，得到了許多藝術評論家的讚賞，譽爲“近幾年來崛起巴黎藝壇的中國人”，“無疑是（一九七八年巴黎國際當代藝術博覽會）最能激發起在巴黎的觀眾和外國畫廊興趣的一個”，“在同輩畫家中，是最有機會進入美術史中的一位”。

但他所走過的道路，絕不是平坦的。爲了生計，他做過餐館的侍應，割牛皮工人，畫家具工人，而在藝術上，更有過一段“苦悶、徬徨、掙扎和摸索的歷程”。

陳建中在學生時代，受的是嚴格的寫實素描訓練，但這時，他並不知道如何發揮自己的特長。當他決定走具象畫方向時，他又有新的苦惱。他曾經對我說過：“畫什麼？怎樣畫？思想上已有舊寫實和新寫實之分，這就造成了心理上的障礙，甚至造成緊張，因爲一

拿起畫筆，腦子裏出現的題材和表現形式都是以前所學的；一想到新的具象畫，腦子裏就出現畫展中、畫冊上所見到的那些全是別人的東西。想來想去，始終想不出自己獨創的新具象風格，實在苦惱之極。”

這些苦惱促進了他創作觀念的形成。在紛繁的影響下，他終於把握住自己。他很動情地描繪最平凡、最不爲人注意的景物：門窗、欄柵、圍牆……他最初只是憑感情去畫，後來就比較主觀地對景物進行取舍選擇，越到後來，對畫面構圖和色彩處理的主觀成份越多，藝術上的追求也越明確。最後，自然而然地形成了自己的風格。

陳建中是個很樸實很謙遜的人，從不美化自己的成長過程，也不因爲成功而故弄玄虛，嚇唬別人。他對我說：“我畫畫說來也簡單，在周圍發現感興趣和適合我表現的東西，我就記錄下來，然後回家加工提煉成畫。”我相信他的話，不過這“加工提煉”却有很深的學問，而且各有各法。

Chan Kin-chung went to Paris in 1969 with a view to “solving the riddle of modern art”.

Having strived for over ten years there, Chan has firmly established himself in the Parisian world of painting where competition is ever so keen. He has also won the admiration of not a few art critics, who praised him as “the Chinese painter who suddenly rose to fame in Parisian painting circles;” “undoubtedly the one who aroused most interest from the Parisian audience and foreign galleries [during the 1978 FIAC (International Contemporary Art Fair of Paris)].” “Among artists of his age,” it was said, “Chan is one of those who have the better chance of entering the history of art.”

However, it was not a smooth road Chan had taken. To make a living, he worked as a waiter, leather cutter, and furniture designer. In his artistic career, he was plunged into a long period of perplexity, struggle and search.”

In high school, Chan Kin-chung received rigorous training in realist sketching. At that time he did not know how to give scope for his speciality. Once he had decided to follow the representational direction, he had new headaches. He complained to me: “What should I draw? And how to go about it? In my understanding, there are old realism and new realism to choose from, a choice which in effect became a psychological obstacle for me. It even made me feel nervous, because once I took up the brush, the subject matter and mode of expression that came to my mind were those I had learned before. And yet when I thought of new representational painting, I saw in my mind pictures displayed in exhibitions and printed in portfolios — works belonging to somebody else and not myself. I kept

straining my wits, but hardly could I get an idea of what a unique and novel representational style might be. I was thoroughly frustrated.”

The frustration motivated Chan towards his own conception of art creation. He finally managed to grasp his own self amid the many influences to which he was exposed. With deep involvement, he painted the things least likely to draw attention — doors, windows, railings, walls. . . . At first he only followed the guidance of his personal feelings, but at length he began to exercise more selection on the scenes. Still later, the subjective element played an increasingly significant role in the control over the composition and colour application of his works. It was then he began to get a clearer and clearer idea of the goal of his artistic pursuit. In the end, a style of his own was born.

Chan Kin-chung is a rather plain and modest person, who never describes his growth as an artist better than actually was the case, and never makes a puzzle of everything to scare others off just to secure fame. “For me,” he once told me, “painting is a rather simple job. When I discover something interesting around suited to my expression, I will make a rough sketch and, later on, will do some refining and turn it into a picture.” I believe what he said is true. The only comment I wish to make is that “refining” involves much expertise, and different artists have different ways of doing it.

I once attended a sizable exhibition held in suburban Paris. The works were dazzling — some impressed me as crying aloud, some joking wittily, some lecturing soberly, some acting, some moaning, some drinking, some coarse and rude, some elegant and graceful, some rigid, some romantic,



我參觀過巴黎郊區一個大型畫展，那些作品，真使人眼花繚亂：有的像在大聲呼喊，有的像在開俏皮的玩笑；有的像學者宣讀論文，有的像演員登台表演；有的像呻吟，有的像醉酒；粗放、文雅、刻板、浪漫、嬉笑、怒罵；迷戀過去、幻想未來……形形色色，不一而足，熱鬧極了，喧鬧極了。唯獨陳建中的畫，靜靜地掛在牆上，彷彿就是作者本人站在那裏，在沉思，在靜觀，在誠懇地提醒人們那被忽略了的心靈的一角，人們不能不對他注目……

看看西方藝評家們對他的作品評介，那是很有趣的。除了讚揚他的技巧“無懈可擊”外，有的說他“表現出令人戰慄的寂靜”；有的說他“把老子的道家思想變成視覺形象”。也有人說他的畫有宋畫的境界，宋畫的神髓；或者說他表現出孤獨、徬徨、與世隔絕的現代人心境，顯示出沉思與觀察結合的中國人的習慣，流露出中國人對生命的哲思。對於他的藝術手法，有人評論是“集中並濃縮了真實，以至這個真實竟爆炸成想像了”，“運用的具象手法是基於

some laughing, some cursing, some nostalgic about the past, some fancying about the future. . . . All these were much varied in style, though a common feature seemed to be chaotic bustle. Amid all this, Chan's paintings alone hung quietly on the wall. It was as though the artist himself were standing there, brooding, contemplating, sincerely reminding people of that corner they had neglected. People could not but turn their eyes towards him . . . .

It is interesting to see how Western art critics reviewed Chan's works. Some commented that he "has expressed a shuddering silence", and "turned the Taoist philosophy of *Lao Tze* into visual reality". Others said that his works in oil had attained the realism and substance of the Song painting; or expressed the solitude, aimlessness and alienation experienced by modern man. Some even said he had demonstrated the combination of meditation and observation, which is a habit characteristic of the Chinese, thus revealing the Chinese philosophical attitude towards life. Regarding his artistic skill, in addition to references to his techniques as "faultless", there were inspiring remarks: "He has concentrated reality so much as to have that every reality explode into fancy." "His use of representational techniques is based on an extremely sensitive acumen which has a direct bearing on the finest pencil lines and the lightest brush strokes. Thus, in his works, the liveliness of objects is made possible through a rarely seen suggestiveness arising from the lines and strokes themselves."

In their commentaries, Western critics often emphasises their own impressions. They are apt to reveal their idiosyncrasies even when reviewing

極端的敏感，這關連到與最細緻的鉛筆綫條及輕微的油畫筆觸，以極罕見的典雅含蓄，使畫面及其物體表面生氣盎然”。

西方藝術評論往往強調藝評家本人的感受，喜歡在評論別人作品時抒寫自己的襟懷，因此，有些內容不免與被評論的作品脫節，也與藝術家的意圖不盡吻合。上面摘引的是我認為還比較貼切的片斷。其中我特別注意的，是他們認為陳建中的畫體現了老子的道家哲學和宋畫的神髓這兩個觀點。

現代西方人生活在高度物質文明的社會裏，生活追求集中到精神方面，他們的思想觸角伸向四面八方，很自然地找到了東方古代哲學，以彌補他們在精神與物質生活上的不平衡。近十年，西方大量翻譯出版了中國古代哲學家的著作。在我周圍的藝術家朋友們都看這些書，尤其對“老子”特別感興趣。有一位美國雕刻家還請我寫了“無為”兩個大字掛在他自己的房裏。我並不認為他們很理解“老子”，但他們確實從中找到符合自己心裏需要的慰藉。大概“清

other people's creations. Hence, certain comments will inevitably be far-fetched and not quite relevant to the works and the intentions of the artists. Despite this, the quotations above are, I believe, rather applicable as far as Chan's works are concerned. In particular, I would say the comments most worthy of note are that Chan's painting embodies the Taoist philosophy of *Lao Tze*, and that the substance of the Song painting is present in it.

In modern times, as the Westerner lives in a society which has mounted its acme of material civilisation, the pursuit of a worthy life lies in the spiritual domain. The Westerner extends the tentacles of this mind towards every corner, and naturally in the East he reaches for its ancient philosophy in order to restore to equilibrium the spiritual and material aspects of his life. Over the past decade, a large number of treatises by ancient Chinese philosophers have been translated and published in the West. The artists and friends I know are much interested to read these books (especially *Lao Tze's*). An American sculptor even requested me to write the phrase "*Wu Wei*" (No Action) in calligraphy so that he could hang it in his room. I do not think Westerners have a profound understanding of *Lao Tze*, but in truth they have found the comfort they need to pacify their agitated minds. Probably, maxims like "no action but quietude" and "clear your mind to let your genuine self emerge" of *Lao Tze*, as well as "a heart set on the reclusive makes one's immediate environment already remote" of the poet Tao Qian, are a very good food for people who are plagued by the busy bustle of modern society. The unconventional essence of Taoist philosophy, with its metaphysical interpretation of nature and life, holds the key to the Western

靜無爲”、“明心見性”，甚至陶淵明的“心遠地自偏”，對於置身在繁雜、倥傯的現代環境的他們，無疑是一種很舒服的精神飲料。道家哲學超逸的境界，對自然和人生的形而上學的解釋，正好寄托他們要擺脫物質禁錮的願望。而他們認為“陳建中善於把中國最傳統的思想（老子）變成當代的視覺現實”，正是基於這一願望。

至於說陳的畫有“宋畫的神髓”，陳建中自己這樣認為：“我想他們說我的畫有宋畫的味道，主要是指境界而言，不是指畫的面貌。我的畫面完全是我現在所見所思的東西，從來沒有想到將宋畫搬到我的畫面中來。不過宋畫在技法上比較嚴謹，以形傳神，境界清逸，傾向於靜觀，或許我的畫也有這些類似的東西。”西方人在宋畫中看到道家哲學的形象化，他們在清逸、空靈的境界中，虛悟出道家哲學的真諦，當然，也會從陳的畫中獲得類似的感受。

我想，陳建中的畫所以能引起他們的共鳴，使他們“感到戰慄”的原因，可以從這兩方面追尋綫索。

man's breaking through the confinement of materialism. The comment that "Chan is good at transforming the most traditional of Chinese philosophy represented by *Lao Tze* into contemporary visual reality" is based on that very wish for the breakthrough.

Regarding the claim that his works have revealed the substance of Song painting, Chan himself has this to say: "I think what they are referring to, when they see similarity between Song painting and mine, is not the outlook of the pictures, but rather the interiority itself. For my paintings are representations of what I see and think *at present*, and I have never thought of copying Song painting. However, if it is correct that Song painting is characterised by technical control and the use of representation to convey the substantial aspect of things, resulting in an ethereal atmosphere of reclusiveness, of which the key note is quite contemplation, then maybe my paintings also have such qualities. Just as the Westerners can see the concretization of Taoism in Song painting, and get enlightened of the truth of Taoism through its ethereal emptiness, he is of course also able to get a similar impression from Chan's painting.

Because of the two reasons described above, it is not surprising for Westerners to sympathize with Chan's painting and feel its "shuddering silence".

But I myself look at Chan's painting from a different perspective. I find it familiar, since he himself is familiar to me and his works have appropriately expressed himself. We were in the same studio for four years, doing sketching. In the six years we spent together at the school, I came to know his temperament and accomplishment. When I first saw his painting, I found

而我是從另一個角度看他的畫的。我覺得親切，是因為我熟悉他本人，而他的畫又恰如其份地表現了他自己。我和他曾經在同一間教室裏畫過四年素描，在同窗六年的生活中，我了解他的氣質和修養傾向。當我第一眼看到他的畫時，那簡潔的構圖，靜止的畫面，樸實細緻的技巧，都完全是他過去的“底”，還有那冷穆的氣氛，可從他過去從不畫熱鬧場面來追溯。看他的畫，使我想起他學生時代的素描，也想起大家同學的素描，“是同一個窩裏出來的”。他的繪畫技巧使外國人覺得“驚人”“神秘”，但對我却非常親切。

他在巴黎十幾年，生活仍保持着中國人的簡樸方式。他的重要精神生活，仍在中國的古今書籍上。他在巴黎的住所附近，就是“紅磨坊”夜總會及著名的“風化區”（夜生活中心），置身在花花世界而能一塵不染，靠的是中國人特有的精神力量。同時，也自然產生了複雜的心態。他曾經有過“自我放逐感”和“悲劇感”，這是從社會隔離中產生的。即使十幾年後的現在，他仍不免有孤寂與鄉

that the neat composition, the static picture, and the unsophisticated but meticulous techniques were all derived from his past training. Equally derived from the past are his coolness and soberness, as he never drew anything dramatic. Watching his painting reminds me of his sketches in the school, and of those by our fellow students, as we were "of the same breed". His techniques may strike the foreigner as "surprising" and "mysterious", but they are quite familiar to me.

Though he has been living in Paris for over ten years now, he continues to lead a simple life of the Chinese. Reading ancient and modern Chinese books is still an important part of his spiritual life. Although his home is in the vicinity of the Moulin Rouge and the red light district, he is able to stay uncontaminated by that world of vice thanks to the spiritual force unique to the Chinese. Inevitably, of course, he has also developed a psychological complex. He once had a sense of "exile" and of "tragedy", which is the product of social isolation. Even after an elapse of over ten years, he still feels lonely and nostalgic. I can understand the peculiar psychology a Chinese living in a Western society might have; in fact I experienced it myself. Chan does not intentionally dwell on it in his works, and yet that state of mind is spontaneously revealed. In Western criticisms on his paintings, a lot of arresting phrases are applied, such as "wretched restlessness", "anxiety and uncalled-for emotional upset", "a world of confinement, etc. However, phrases like these are only projections of the critics' own mentality. For as long as they lead an affluent life, the luxury of an occasion to muse themselves upon the pensive mood will undoubtedly offer, for a change, a dif-

愁。中國人在西方生活的特有心態，我能理解，也切身體會過。他並沒有着意在作品中表現這些，但都自然流露出來了。西方評論他的畫時有很多詞匯，諸如“悽惶不安”、“焦慮和無端惡劣的心緒”、“一個禁閉的世界”等等，這些都不過是藝評家自己的精神外射，過着富足的生活而偶爾揣摩一下悲劇的情緒，無疑另有一番滋味，用他們的話：“對有識之士來說，悲劇中也自有其美”。見仁見智，我看不出很多“悲劇”，除了被他那深深隱藏着的複雜心態打動之外，我看到的是中國人喜歡的寧靜、簡約的意境，以及凝視物象時那種物我兩忘的境界。這種境界，在巴黎只有中國人才能找到。

對我們來說，陳建中的畫新就新在寫實油畫中強調了抽象因素，他的畫受到抽象的緊身衣的壓力而產生反撥作用，以至迸發出加倍的真實，通過極端寫實而達到了極端的寫意。

寫實和抽象似乎是對立的，但近代無論是中國畫或西洋畫的許多高手，都善於把兩者結合起來。中國的人潑墨、簡筆畫就有強烈的

ferent taste. To use their own words, “to the well-informed person a tragedy has its own beauty.” Different people may have different views which may all be equally valid, but be that as it may, I do not see much “tragedy” in Chan’s paintings. Except for the deeply embedded complexity of mind which moves me tremendously, what I see is the world of serenity and simplicity so fondly loved by the Chinese, as well as the state of oblivion in which concern for neither self nor things is called for. In Paris, such an aesthetic state could only be truly appreciated by the Chinese.

For us, the newness of Chan’s oil painting lies in the fact that he has highlighted the abstract dimension in a representational medium, i.e. his realist works. His oil painting, with the pressure of abstraction like a tight gymnastic suit acting on the body, reacts against it in such a way and to such an extent that realism bursts through the bonds of the clothing in doubled strength. Through extreme care in depicting the external objectivity, he has given the expression of the internal subjectivity to the utmost.

The realist and the abstract apparently contradict one another. However, in recent times many great painters, Chinese and Western, have been able to combine the two successfully. The ink-splashing and simplified stroking techniques of Chinese traditional painting are highly abstract in nature, but unfortunately Chinese oil painting seldom employs such a combination. It is mostly dominated by certain Russian techniques of the 1950s. This is in general true, with the exception of old and very young painters, or a few ones in their middle age. Rather excessive attention is paid to semi-verity (even that commonly found in basic training), finely broken strokes, and

抽象意味，可惜，中國的油畫則比較少見。一般說來，除了老一輩油畫家和近幾年一大批中青年畫家的新嘗試外，中國油畫多是蘇聯五十年代的某種技法：偏於嚴謹的半工意，細碎的筆觸，有厚有薄的直接塗色法，習作式的真實，以致表現客觀對象不夠充分，表現主觀自我更嫌不足。這種風格見得太多了，有人就以爲是正統油畫，錯誤地認爲現代西方已經拋棄了油畫藝術。其實，油畫語言在發展，不斷有新的“詞匯”出現，表現力在不斷擴大。現代歐洲的油畫，從最“工”到最“意”都有，風格的差異極大，表現的範圍也很闊，我們切勿坐井觀天，唯我是是。陳建中的油畫，屬於“工”的一種，局部非常逼真，但構圖章法，剪裁取捨又富於抽象意味。可以說，作品的內涵完全來自這抽象意味。構圖或出險或平板，或空靈或縝密，都符合現代簡捷了當的審美心理，製造出一種不易名狀的氣氛。正是這種氣氛使外國人感到“戰慄”，也使我這個中國人感到新鮮。

西方油畫藝術發展到今天，幾乎每一個油畫家都在找尋自己的路

thick and thin patches of directly applied colours. The exploitation of the object is just as inadequate as that of the subject. Because too much of a similar style like this has been seen, some people take it for granted that that is what conventional oil painting is, thus mistakingly assuming that the West has already given up the art of oil painting. In truth, however, the language of oil painting is still developing. Incessantly, its “vocabulary” is increasing, and the potential of its expressiveness is still expanding. Therefore, in modern European oil painting, one can see works ranging from the most veritable to the most abstract. Because styles differ tremendously and areas of expression cover enormously, it would be stupid to restrict one’s vision and consecrate oneself to a particular school to such an extent as to exclude others.

Chan’s oil painting can be categorised as “veritable”, with some parts very close to reality. However, the way the entire picture is structured from a compositional point of view and the way control is exercised over selection and pruning are very akin to the abstract approach. It may be said that it is from this abstract aspect that the implications of his works are derived. Whether a composition is innovative or plain, spatially ethereal or neatly compact, it satisfies the modern aesthetic preference for the direct and simple approach. The result is an inexplicable atmosphere which makes the foreigners shudder – and a Chinese like me amused by the novelty.

As far as the development of today’s Western oil painting is concerned, almost every artist is seeking a path of his own in order to explore for a territory belonging to none other than himself – in this way he may hope

子，盡力開闢自己的領域，以期在競賽中領先；至少希望不要湮沒在藝術的大海裏。歷史上保留下來的大師作品，固然是我們學習的榜樣，但以他們為最高標準則是愚蠢的。過去的高峯，不可企及，也無須企及。中國曾經一度把蘇聯（俄國）某一時期某一風格的油畫作為唯一的楷模，造成的後果，現在已為人家所認識。事實是，蘇聯的油畫也在不斷創新，我們不能死抱原來的油畫觀念。改進的辦法只能是解放思想，開闊眼界。審美觀也是一種習慣，既然是習慣就有一種惰性，看慣了一兩種，對別的不順眼，就排斥，於是，保守觀念就繼續為害我們。

我們開始面臨着一個百花齊放的時期，不免需要更多的借鑒。陳建中的畫，或許在內容的開拓和形式的處理上對我們有些啟發，而這就是我介紹他的畫的初衷。

梁明誠（雕塑家）

to outstrip other competitors, or at least keep his head above water amid the tides of art. Historical masterpieces now preserved are, of course, examples for us to learn from. However, to regard them as the unsurpassed level would simply be foolish. It is true that some brilliant achievements of the past may not be exceeded — but is there such a need? There was a time when China regarded single-styled Russian oil painting as the only model, and the consequence of it is now well known to all. And when even Russian painting itself is forever changing for innovation, it is pointless for us to adhere to that originally dominant school of oil painting any more. The only means of making progress is the liberation of the mind and the broadening of our vision. Aesthetic taste is often a matter of getting used to certain things, but things habitual are marked by an inertia. When one is already accustomed to a particular style, one may find other styles disagreeable and want to resist them. This is why and how conservatism will continue to plague us.

We are now on the eve of an epoch in which “a hundred flowers will bloom”. Inevitably, we need to consider many more exemplars, and Chan’s painting, with the subject matter he has explored and the treatments employed, may be illuminating. In fact, it is this consideration which motivated me to write an introduction to his works collected here.

**Liang Ming cheng**  
(sculptor)

我想他們說我的畫有宋畫的味道，主要是指境界而言，不是指畫的面貌。我的畫面完全是我現在所見所思的東西，從來沒有想到將宋畫搬到我的畫面中來。不過宋畫在技法上比較嚴謹，以形傳神，境界清逸，傾向於靜觀，或許我的畫也有這些類似的地方。

——陳建中

I think what they are referring to, when they see similarity between Song painting and mine, is not the outlook of the pictures, but rather the interiority itself. For my paintings are representations of what I see and think at present, and I have never thought of copying Song painting. However, if it is correct that Song painting is characterised by technical control and the use of representation to convey the substantial aspect of things, resulting in an ethereal atmosphere of reclusiveness, of which the key note is quite contemplation, then maybe my paintings also have such qualities.

— Chan Kin-chung



構圖一號(油畫)  
Composition No. 1 (Oil)  
116×89cm 1972



構圖三號(油畫)  
Composition No. 3 (Oil)  
162×114cm 1973



構圖四號 (油畫)

Composition No. 4 (Oil) 98 x 110cm 1974





構圖十三號(油畫)

Composition No. 13 (Oil)

116 x 89cm 1974